


MUSIC - UNIVERSITY OF TORONTO



3 1761 03747 9060

M
1045
D355B7
1910
c.1
MUSIC



Digitized by the Internet Archive
in 2023 with funding from
University of Toronto

789.2
D3466

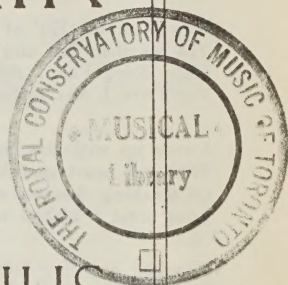
167c

BRIGG FAIR

An english Rhapsody

by

FREDERICK DELIUS



For the British Commonwealth (except Canada) and Eire

ALFRED A. KALMUS,

24 GREAT PULTENEY STREET, LONDON, W.1

UNIVERSAL-EDITION A. G.

WIEN

Copyright 1910 by F. E. C. Leuckart, Leipzig

LEIPZIG

AAK 124

Printed in England

6369.57.
27.2

M
1045
D35587
1910

BRIGG FAIR

Folk song / Englisches Volkslied

It was on the fift' of august
The weather fine and fair
Unto Brigg Fair I did repair
For Love I was inclined.

I rose up with the lark in the morning
With my heart so full of glee,
Of thinking there to meet my dear
Long time I wished to see.

I looked over my left shoulder
To see whom I could see,
And there I spied my own true love
Come tripping down to me.

I took hold of her lily white hand
And merrily was her heart,
And now we're met together
I hope we ne'er shall part.

For it's meeting is a pleasure
And parting is a grief,
But an unconstant lover
Is worse than a thief.

The green leaves they shall wither
And the branches they shall die
If ever I prove false to her,
To the girl that loves me.

Es war wohl mitten im Sommer
Das Wetter schön und klar,
Nach Brigg Fair wollt' ich zur Kirchweih,
Sehnstüchtig mein Herze war.

Ich stand früh auf mit der Lerche,
Gar eigen bewegt mir die Brust,
Ich dachte: dein holdes Liebechen
Da endlich dort finden mußt.

Schaut' über die linke Schulter,
Wen mocht' ich da wohl sehn?
Ich erblickte mein liebes Schätzchen
Mir lächelnd entgegengehn.

Ich ergriff ihre weißen Hände,
Ihr Herze schlug so sehr!
Und nun wir uns endlich begegnet,
Nun scheiden wir nimmermehr.

Sich finden ist lauter Wonne,
Und scheiden macht betrübt;
Doch wer in Liebe treulos ist,
Ist schlimmer als ein Dieb.

Alle Blätter sollen verwelken
Mitten in Sommers Grün,
Wenn ich ihr, die mich so innig liebt,
Meiner Liebsten treulos bin.

(Übersetzt von Jelka-Rosen.)

Frederick Delius ist einer der bedeutendsten englischen Komponisten der Gegenwart. Spät, etwa seit seinem vierzigsten Lebensjahr, sind seine Werke in die Öffentlichkeit gelangt. Es ist interessant, daß er seine ersten großen Erfolge in Deutschland feierte. In England wurde er die längste Zeit übersehen.

Brigg fair, vom Komponisten als „eine englische Rhapsodie“ bezeichnet, entstand im Jahre 1907. Die erste Aufführung fand im Jahre 1908 in Liverpool unter Leitung von Granville Bantock statt. Der Komposition liegt ein englisches Volkslied in der dorischen Tonart zugrunde. Percy Grainger, dem das Werk gewidmet ist, der englische Komponist und Dirigent, war es, dem Delius die Kenntnis dieses Volksliedes verdankt, so erzählt Philip Heseltine in seiner ausgezeichneten Delius-Biographie.

Das Werk besteht aus einer Reihe ineinander übergehender Variationen über das genannte Volkslied als Thema, von einem freien Mittelteil unterbrochen. Die Art der Variationen erinnert mitunter an die Form der Passacaglia.

Frederick Delius is one of the most prominent of contemporary English composers. His works did not become generally known until he was about forty years old. It is interesting to note that his first great successes were gained in Germany. England virtually ignored him for many years.

„Brigg Fair“, which the composer terms „an English Rhapsody“ was written in 1907. The first performance took place at Liverpool, under the direction of Granville Bantock. The work, based on the theme of an English folk song in Doric mode, is dedicated to Percy Grainger, the British composer, conductor and pianist, to whom according to Philip Heseltine's excellent biography of Frederick Delius, the latter owes his knowledge of this national song.

The work consists of a series of mutually connected variations based on that folk song, divided by a free middle section. The variations are frequently in the manner of a passacaglia.

Frederick Delius est un des plus importants compositeurs contemporains. Ses œuvres ne sont devenues connues qu'assez tard, lorsqu'il avait à peu près quarante ans. Il est intéressant de savoir, que c'est en Allemagne qu'il a remporté ses premiers grands succès. En Angleterre on l'a longtemps méconnu.

„Brigg fair“ que l'auteur nomme „une rhapsodie anglaise“ fut écrite en 1907 et fut exécutée pour la première fois à Liverpool sous la direction de Granville Bantock. L'œuvre est échafaudée sur une mélodie populaire anglaise dans le mode dorien. C'est à Percy Grainger, le compositeur et chef d'orchestre anglais, à qui l'ouvrage est dédié, que Delius doit la connaissance de cette chanson populaire, comme nous le dit Philip Heseltine dans son excellente biographie de Delius.

L'œuvre consiste en une série de variations sur le thème de cette chanson populaire, liées entre elles étroitement, et partagées par une partie libre au milieu. Le genre de variations rappelle entre autres la forme de la Passacaglia.



FORMÜBERSICHT

	Takt
Einleitung	1—19
I. Thema	20—35
1. Variation	36—51
2. Variation	52—67
3. Variation	68—87
4. Variation	87—108
5. Variation	109—124
6. Variation	125—147
II. Mittelteil	148—193

SYNOPSIS OF FORM

	Bar
Introduction	1—19
I. Theme	20—35
1st Variation	36—51
2nd Variation	52—67
3rd Variation	68—87
4th Variation	87—108
5th Variation	109—124
6th Variation	125—147
II. Middle section	148—193

RÉSUMÉ DE LA FORME

	Mesure
Introduction	1—19
I. Thème	20—35
1ère Variation	36—51
2ème Variation	52—67
3ème Variation	68—87
4ème Variation	87—108
5ème Variation	109—124
6ème Variation	125—147
II. Période intermédiaire	148—193

	Takt		Bar		Mesur
III. 7. Variation . . .	194—202	III. 7th Variation . . .	194—202	III. 7ème Variation . . .	194—202
8. Variation . . .	202—213	8th Variation . . .	202—213	8ème Variation . . .	202—213
9. Variation . . .	214—229	9th Variation . . .	214—229	9ème Variation . . .	214—229
10. Variation . . .	229—253	10th Variation . . .	229—253	10ème Variation . . .	229—253
11. Variation . . .	254—264	11th Variation . . .	254—264	11ème Variation . . .	254—264
12. Variation . . .	265—273	12th Variation . . .	265—273	12ème Variation . . .	265—273
Überleitung . . .	274—288	Transit. Passage . . .	274—288	Transition	274—288
IV. 13. Variation . . .	289—306	IV. 13th Variation . . .	289—306	IV. 13ème Variation . . .	289—306
14. Variation . . .	307—322	14th Variation . . .	307—322	14ème Variation . . .	307—322
15. Variation . . .	323—339	15th Variation . . .	323—339	15ème Variation . . .	323—339
16. Variation . . .	340—359	16th Variation . . .	340—359	16ème Variation . . .	340—359
Überleitung . . .	359—372	Transit. Passage . . .	359—372	Transition	359—372
17. Variation . . .	373—390	17th Variation . . .	373—390	17ème Variation . . .	373—390
Coda	390—413	Coda	390—413	Coda	390—413
E. St.		E. St.		E. St.	

★

Orchestra

16 Violini I, 16 Violini II, 12 Viole, 12 Violoncelli, 12 Contrabassi
3 Flauti, 2 Oboi, 1 Corno Inglese, 3 Clarinetti in Si \flat (B), 1 Clarone
3 Fagotti, 1 Contrafagotto
6 Corni in Fa (F), 3 Trombe in Do (C), 3 Tromboni tenori, Basso tuba
1 Arpa (o alcune arpe)
3 Timpani, Gran Cassa, Triangolo
3 Campani a cilindro in Si \flat (B), Do, (C), Re (D) [Tubular Bells]

✱

BRIGG FAIR

Aufführungsrecht vorbehalten
 Performing rights reserved
 Droits d'exécution réservés

Slow - Pastoral
 Lento-Pastorale

Frederick Delius
 (* 1863)

3 Flauti

2 Oboi

Corno inglese

3 Clarinetti in $\begin{bmatrix} B \\ Sib \end{bmatrix}$

Clarinetto basso in $\begin{bmatrix} B \\ Si \end{bmatrix}$

3 Fagotti

Contrafagotto

6 Corni in $\begin{bmatrix} F \\ Fa \end{bmatrix}$

3 Trombe in $\begin{bmatrix} C \\ Do \end{bmatrix}$

3 Tromboni

Tuba bassa

3 Timpani

3 Campani

Gran Cassa e Triangolo

Arpa

Slow - Pastoral
divisi with mutes - con sord.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

pp

very lightly - molto leggero

ppp

ppp

ppp

ppp

ppp

Fl. 1. *pp*

Cl. in B-flat 1. *pp*

Arp. *pp*

Vi.I

Vi.II

Vla.

Vlc.

Cb. 1st halves - 1. metà *ppp*

5

Fl. 2. *pp* 1. 2. *pp*

Cor. in F-Fa 3. 4. *pp*

Arp. *pp*

Vi.II

Vla.

Vlc.

10

1

Fl. *in B-Sib* *pp* *pp* *pp*

Cl. *pp*

Cor. *in F-Fa* *pp* *pp*

Arp. *pp*

Vl. II

Vla.

Vlc. 15

Fl. *pp* *pp* *pp* *pp*

Cl. *in B-Sib* *pp* *pp*

Arp. *ppp*

Vl. II *pp* *pppp*

Vla. *pp* *pppp*

Vlc. *pp* *pppp*

Cb. *1st halves - 1. meta* *pp* *pppp*

dying away - morendo

4.

2 With easy movement ♩. = 66
Allegretto leggiero

First theme 20-35

1.

Ob. *p dolce*
2.3. in B-Sib

Cl.

Fg. 1.2.
3.

With easy movement

Vl. II *pizz. without mutes - senza sord.*

Vla. *p without mutes - senza sord.*

Vlc. *pizz. pizz. without mutes - senza sord.*

Cb. *p without mutes - senza sord.*

20 25

Handwritten musical score for "Variation 3" from "The Nutcracker". The score is written on a system of staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet in B-flat (Cl. in B-Sib), and Bassoon (Fg.). The bottom staff is for Violin II (Vl. II), Viola (Vla.), and Violoncello (Vlc.). The score includes a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system covers measures 1 to 30, and the second system covers measures 31 to 35. The score is marked with a large "3" in a box at the beginning of the first system, indicating the variation number. The tempo marking "Allegretto" is written in the right margin. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "p dolce" (piano dolce). The score is written in ink on aged paper.

4

Fl. *cresc. poco*

VI. II *cresc. poco*

Vla. *cresc. poco*

Vlc. *p poco* *cresc. poco*

40 45

5

Fl. *2nd V.*

VI. I *without mutes mp senza sord.* *mp* *un.*

VI. II *mp* *mp* *un.*

Vla. *mp* *mp* *un.*

Vlc. *mp* *mp* *un.*

50 55

6

VI. I *mp*

VI. II *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

60 65

7

1.2.a.2

3rd V.

Fl. *in B-Sib*
1.2.a.2

Cl. *mf*

Vl. I *unis. mf*

Vl. II *unis. mf*

Vla. *unis. mf*

Vlc. *mf*

Cb. *mf*

70 75

8

1.2.a.2

Fl. *in B-Sib*
1.2.a.2

Cl. *mf*

Vl. I *mf*

Vl. II *mf*

Vla. *mf*

Vlc. *unis. mf*

Cb. *unis. mf*

80 85

4/6

9

1. 2.

Fl.

Ob.

Cor. ingl.

Cl. in B-S^b 1. 2.

Cl. b. in B-S^b

Fg.

Cor. 12. in F-Fa

Arp.

Vl. I pizz. *very lightly molto leggiero* *mf*

Vl. II pizz. *very lightly molto leggiero* *mf*

Vla. pizz. *mf*

Vlc.

Cb.

90

9

unis.

1. 2. a 2

Fl.

Ob.

Cor. ingl.

Cl. 1. 2. in B-♭4 a 2

Cl. b. 1. 2. in B-♭4

Fg.

Cfg.

Cor. 1. 2. in F-Fa 3. 4. in F-Fa 5. 6. in F-Fa

VI. I

VI. II

Vla.

Vlc.

Cb. pizz. unis.

95 100

U.E. 6904 W. Ph. V. 207

becoming gradually softer
dim. poco a poco

11

9

1. 2. a 2.

F1.

Ob.

Cor. ingl.

Cl. *in B-Sb*

Clb. *in B-Sb*

Fg.

Cfg.

Cor. *in F-Fa*

5.

becoming gradually softer

VI. I

VI. II

Vla.

Vlc.

Cb.

105

mf

plac.

arco

12

Fl. *mf*

Cor. ingl. *p*

Cl. *in B-Sib* 2. *p* 1.

Fg. *p*

Cor. *in F-Fa* 1. 3. a 2 *f*

VI. I *p* *mp* *arco*

VI. II *p* *mp* *arco*

Vla. *p* *mp* *arco*

Vlc. *p*

Cb. *p*

110

12

Fl. 1. in B-Sib

Cl. in F-Fa 1, 3, a 2

Cor.

Vl. I dim.

Vl. II dim.

Vla. dim.

Vlc. arco mp dim.

Cb. arco mp dim.

115 120

1.

Fl.

2.3. a 2

Ob.

a 2

Cl. in B-Sib

1.2. a 2

Fg.

1.3. a 2

Cor. in F-Fa

3.

Tr. in C-Do

1. dolce

mf cresc.

Arp.

Vl. I

mf cresc.

Vl. II

mf cresc.

Vla.

p

mf cresc.

Vlc.

p

mf cresc.

Cb.

p

mf cresc.

pizz.

mf

125

1. 2.3. a 2

Fl.

Ob.

Fg.

Cor. in F-Fa

Tr. 1 in C-Do

Arp.

CRENC.

CRENC.

CRENC.

CRENC.

a 2

2

VI. I

VI. II

Vla.

Vlc.

Cb.

1st halves - 1. metà arco.

130

becoming slower and slower -
sempre ritardando -

15

1. *mf*

2. 3. a 2

Ob. *mf*

Cor. angl. *mf*

Cl. in B-Si \flat

Fg. 1. 2. a 2 *mf*

Cor. in F-Fa *pp*

in F-Fa

Timp. *mf* *pp*

becoming slower and slower -

V. I. *mf*

V. II

Via. *p* *pp*

Viola *p* *pp*

Cello *mf* *p* *pp*

Double Bass *p* *pp*

Middle Section

15 Slow and very quietly
Lento e molto tranquillo

Fl. 1. *pp*

Cl. 1.2. in B-Sib *p*

Arp. *pp*

VI. I Slow and very quietly with mutes con sord. (singing) - (confundo) *f* *espress.*

VI. II with mutes - con sord. *p*

Vlc. *p* with mutes - con sord.

15 *p* with mutes - con sord. 150

Cl. 1.2. in B-Sib

Cl. b. in B-Sib *p*

VI. I *p*

VI. II *p*

Vlc. *p*

Cb. with mutes - con sord. *p*

155

16

Cl. in B-Sib 1.2.

Cl.b. in B-Sib

Cor. in F-Fa 2.

Timp. *p* *mp*

Arp. *mp*

VI.I *mp* *pp* *f*

VI.II *pp*

Vla. *p* with mutes - con sord. *pp*

Vlc. *pp*

Cb. with mutes - con sord. *pp* *pizz.*

16 160 *p*

Fl. 1.

Cl. 1. *p*

Cl. 2.3. in B-Sib

VI.I *mp*

VI.II *mp*

Vla. *mp*

Vlc. *mp*

165

Fl. 1. 1.2.

Cor. ingl. 1. 2.3.

Cl. 2. in B-Sib 2.3.

Cl.b. in B-Sib

Cor. *p* in F-Fa 2.

Timp. *p* *dim.* - *pp*

Arp. *mp* *mp*

VI.I *mf* *p* *dim.* - *pp*

VI.II *dim.* - *pp*

Vla. *dim.* - *pp*

Vlc. *dim.* - *pp*

Cb. *arco* *dim.* - *pp*

170 *pp*

Fl. 1. 1.2.

Cor. ingl. in B-Sib 1. *mp dolce* 2. *p*

Cl. in B-Sib 2. *p*

Cl.b. 1.2. 3.4. in F-Fa *pp*

Cor. *pp*

175

19

Cl. $\text{F}\sharp$ in B-Sib

Cl.b. $\text{F}\sharp$ in B-Sib

Cor. $\text{F}\sharp$ in F-Fa *p dolce*

Vl. I unis. *p*

Vl. II *mp* *p* unis.

Vla. *p* unis.

Vlc. *p*

Cb. *p*

180 185

[illegible]

726

20

20 rather quicker but not hurried
un poco più vivo ma senza fretta

Cor. ingl. 1. in B-Sib

Cl. in B-Sib

Cl.b. *p*

Fg. 1. in F-Fa *p*

Cor. 3. in F-Fa

20 195

826

21

FL 1. in B-Sib 23.a 2

Cl. in B-Sib

Cl.b.

Fg. *mf*

Cfg. 1. 2. in F-Fa *p* *mf*

Cor. 3. 5. in F-Fa *p*

Timp. *p*

Camp. *mp*

Arp. *mf*

Vl.I take off mutes-senza sord. *mf*

Vl.II take off mutes-senza sord. *mf*

Vla. take off mutes-senza sord. *mf*

Vlc. take off mutes-senza sord. *mf* unis. *mf*

Cb. take off mutes *pizz.* *mf* arco *mf*

senza sord. 200 unis. *p* **21** *mf* 205

Fl. *a 2* *f*

Ob. *a 2* *f*

Cor. ingl.

Cl. *1.* *in B-Sib* *f* *2.3. a 2* *3*

Fg. *f*

Cor. *in F-Fa* *1.2.* *f* *3.* *f*

Timp. *tr* *mf*

VI.I *dim.* *f*

VI.II *dim.* *f*

Vla. *dim.* *f*

Vlc. *dim.* *f*

Cb. *dim.* *f*

9d V.
With easy movement
Allegretto leggiero

22

a 3

1.

Fl. *dim. - p* *mf* a 3

Ob. *dim. - p* *mf* a 2

Cl. in B-Sib *dim. - p* *mf* a 2

Fg. *dim. - p* *mf*

Cor. 1.2. in F-Fa *dim. - p*

Timp. *p*

Camp. *mf dim. - p*

Arp. *mf*

With easy movement

VI. I *dim. - p* *mf* unis. *mf* 3

VI. II *dim. - p* *mf* unis. *mf*

Vla. *dim. - p* *mf* unis. *mf*

Vlc. *dim. - p* *mf* unis. *mf* non div.

Cb. *pizz. dim. - p* *mf* *pizz.* *mf*

215

22

becoming rather slower -
rallentando poco a poco -

Fl. *a 3*

Ob. *a 2*

Cor. ingl.

Cl. *in B-Sib*

Cl.b. *in B-Sib*

Fg. *a 2*

Cfg.

Cor. *in F-Fa*

Tr. *1. 2. 3. a 2 in C-Do*

Trb. *a 2*

Tb.b.

Timp. *dim.* *f* *dim.* *mf* *p*

becoming rather slower -

Vi.I

Vi.II

Vla.

Vlc.

Cb.

U.E.6904 W. Ph.V. 207

25

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet (Cl.), Bassoon (Cb.), Fagott (Fg.), Cello (Cfg.), Viola (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.b.), and Timpani (Timp.). The score is written in a single system, with each instrument having its own staff. The music is in a key of D major (indicated by two sharps) and 4/4 time. The score includes various musical notations, such as notes, rests, and dynamic markings like 'dim.' (diminuendo). There are also articulation marks like 'a3' and 'a2' above some notes. The page is numbered '1' in the top right corner.

becoming again rather slower

V.I.

V.II

Vla.

Vlc.

Cb.

240

25

dim.

dim.

dim.

dim.

dim.

245

Very quietly
molto tranquillo

Fl. *1.* *pp*

Ob. *a 2* *mp*

Cor. ingl. *mp*

Cl. *mp* in B-Sit- *a 2* *pp* *pp*

Cl.b. *mp* in B-Sit- *a 2* *p* *pp* *pp*

Fg. *mf* *p* *pp* *pp*

Cfg. *mp* *p* *pp*

Cor. *mp* in F-Fa *p* *pp*

Tr. *1. in C-Do* *mp*

Trb. *mp*

Timp. *pp*

Very quietly

Vl. I *mp* *p*

Vl. II *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

Cb. *mp* *p*

250

26 Slow. With solemnity
Lento. Con solennità

Cl. *2. in B-S \sharp*

Cl.b. *3. in B-S \sharp*

Fg. *in C-Do*

Tr. *1. pp*

Trb. *pp*

Camp. *mp*

Slow. With solemnity

Vi.I *mp*

Vi.II *mp*

Vla. *mp*

Vlc. *mp*

Cb. *unis.*

26

255

Tr. *1. in C-Do*

Trb. *1.*

Camp.

Vi.I

Vi.II

Vla.

Vlc. *unis.*

Cb.

260

Maestoso

1. 2. a 2

27

Fl. — — — — —

Ob. — — — — —

Cor. ingl. — — — — —

CL. *in B-Sib* — — — — — *a 3*

CLb. *in B-Sib* — — — — —

Fg. — — — — —

Cor. *in F-Fa* — — — — — *2. 4. 6. a 3*

Tr. *in C-Do* — — — — — *p*

Trb. 1. — — — — — *p*

Tb.b. — — — — — *p*

Camp. — — — — —

Gr.C. — — — — — *mp*

Maestoso

VI. I — — — — — *espress.*

VI. II — — — — — *espress.*

Vla. — — — — — *pizz.*

Vlc. — — — — — *pizz.*

Cb. — — — — — *pizz.*

27

265

[illegible]

rit.

[28]

Fl. *dim.* *mf*

Ob. *dim.* *mf*

Cor. ingl. *dim.* *mf*

Cl. *dim.* *mf* *3* *in B-Sib*

Cl.b. *dim.* *mf* *2, 3, a 2* *in B-Sib*

Fg. *dim.* *mf*

Cfg. *dim.* *mf*

Cor. *dim.* *mf* *2, 3, a 3* *in F-Fa*

Tr. *dim.* *p* *in C-Do*

Trb. *dim.* *p*

Tb.b. *dim.* *p*

Timp. *p*

Gr. C. *p*

VI. I *rit.* *dim.* *mf*

VI. II *dim.* *mf*

Vla. *dim.* *mf* *sul ponticello*

Vlc. *dim.* *mf* *arco*

Cb. *dim.* *mf* *on the bridge*

arco

[28]

*Transition
Passage*

Fl. 1. 2. 3.

Cor. ingl. in B-Sib *mf*

Cl. 1. 2. 3. a2 *dim. - - - p*

Cl.b. in B-Sib *dim. - - - p*

Fg. *dim. - - - p*

Cfg. *dim. - - - p*

Cor. 1. 3. 3. 3. 3. 3. *mf* 3. *mf*

Timp.

Vi. I

Vi. II

Vla. *arco*

Vlc. *unis.*

Cb. *275*

1. *mf* *dim.*

2. *mf* *dim.*

3. *p dim.*

1. 2. *mf* *dim.*

in F-Fa

3. 4. *mf* *dim.*

VI. I *dim.*

VI. II *dim.*

Vla. *dim.*

Vlc. *dim.*

Cb. *dim.*

280

29

Fl. 1.

Cor. ingl. *p* *pp*

Cl. b. in B-Si *mf*

Fg. 3. *p* *pp*

Cfg. *pp*

Cor. 1. 2. *pp* *dim.*
 II. F-Fa *p*
 4. *pp* 3. *p*

Timp. *pp*

Vl. I *p*

Vl. II *p* *div.*

Vla. *p*

Vlc. *p*

Cb. *p*

285

29

Gaily
Gaio
Più vivo

Fl. 1. *p* in B-Sib *mf*

Cl. in B-Sib *mf*

Cl. b. in B-Sib *p*

Fg. *mf*

Cor. in F-Fa *mf*

Timp. *p*

Trgl. *p*

Gaily
Gaio
Più vivo

Vi. I *pp*

Vi. II *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

37

30 1.

Fl. 1. in B-Sib

Cl. 3.

Fg. 3.

Cor. in F-Fa

5. in F-Fa

mf

Timp.

Tryl.

30 295 300

140 C!

31 1.

Fl. 1. in B-Sib

Cl. 1. in B-Sib

Fg. 1. 2.

Cfg. 1. 2.

Cor. in F-Fa

5. in F-Fa

p

Timp.

Tryl.

Arp. p pizz.

Vlc. p

305

arco

mf

31

Fl.

1.

2.

Cor.

1. 2. in F-Fa

Desk I only
leggio 1.
lightly leggiero

Vl. I

mf Desks 2. 3. 4. 5. 6. 7. 8.
gli altri

Vl. II

mf

Vla.

mf

Vlc.

310

32

Vl. I

Vl. II

Vla.

Vlc.

Cb.

315

mf

320

33

Fl.

Ob.

Cor. ingl.

Cl. in B-Sib

Cl. b. in B-Sib

Fg.

Cf.

Cor.

in F-Fa

Timp.

Trgl.

Arp.

Desks 1. 2. 3. 4. leggio 1. 2. 3. 4.

Desks 5. 6. 7. 8. leggio 5. 6. 7. 8.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

pizz. arco pizz. arco pizz. arco pizz. arco pizz.

pizz.

f 325

34

linger somewhat
rallentando

Fl. *a 3*

Ob. *a 2*

Cor. ingl.

Cl. *a 3 in B-Sib*

Cl.b. *a 3 in B-Sib*

Fg.

Cfg.

Cor. *in F-Fa*

in F-Fa *a 2*

Timp.

Trgl.

Arp.

VI.I

VI.II

Vla. *arco*

Vlc.

Cb. *arco*

34 330

335

1621

holdback

35 in time
a tempo

Fl. *a 3 rit.*

Ob. *a 2*

Cor. ingl. *a 3 in B-Sib*

Cl. *in B-Sib*

Cl.b. *in B-Sib*

Fg.

Cfg.

Cor. *in F-Fa*

Tr. *in C-Do*

Trb.

Tb.b.

Timp.

Vl.I

Vl.II

Vla.

Vlc.

Cb.

1. 2.3

35 340

345

Fl. *a 2 b*

Ob. *a 2*

Cor. in B-Sib *1. b a 2. 3.*

Cl. *1. b a 2. 3.*

Cl. b. *in B-Sib*

Fg.

Cfg.

Cor. *in F-Fa*

Tr. *in C-Do*

Trb.

Tb. b.

Timp.

Vl. I

Vl. II

Vla.

Vcl.

Ch.

[36] 350 U. E. 6904 W. Ph. V. 207 355

Transition Passage No. 572

43

rather quicker
Poco più vivo

37 a3

FL. a2

Ob. a2

Cor. ingl. 1.2. a2 in E-Sib

Cl. a3

Cl.b. a2 in E-Sib

Fg.

Cfg.

Cor. in F-Fa

Tr. in C-Do

Trb.

Tb.b.

Timp.

rather quicker

360 365

37

U. E. 6904 W. Ph. V. 207

[38]

a 3

Fl. *a 2*

Ob.

Cor. ingl.

Cl. *a 3* *1.2 a 2* *3* *in B-flat*

Cl. b.

Fg. *a 2*

Cfg.

Cor. *in F-Fa*

Tr.

Trb. *2* *3*

Tb. b.

Timp.

Camp.

Trgl.

J. J. of preceding

Vi. I

Vi. II

Vla.

Vlc. *pizz.*

Cb. *pizz.*

[38]

370

17th V.

rather slower
un poco più lento
Maestoso, (very broadly) (largamente)

39

Fl.

Ob.

Cl.

Cl.b.

Fg.

Cfg.

Cor.

Tr.

Trb.

Tb.b.

Timp.

Camp.

Gr.C.

Vi.I

Vi.II

Vla.

Vlc.

e Cb.

arco

375

39

40 Becoming gradually softer and slower
rallentando - - - - *poco a poco*

3b

1. *ad lib.*

#1.

Ob.

Cor.

Ingl.

Cl.

in B-8b

Cl.b.

in B-8b

Fg.

Cfg.

Cor.

in F-Fa

in F-Fa

Tr.

in C-Do

Trb.

Tb.b.

Timp.

Camp.

dim.

mf dim.

p

ad lib.

Becoming gradually softer and slower

VI.I

VI.II

Vla.

Vlc.

Cb.

dim.

mf

p

mf

p

48

Very quietly
Molto tranquillo [41]

Fl. 1. 2. *ppp*

Ob. 1. 2. *pp*

Cor. in F. *p*

Timp. *pp*

Very quietly

Vi. I *p*

Vi. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

[41] 395 400

rather slower and dying away to the end
poco a poco ritardando e morendo sin al fine

Fl. 1. 2. *pp*

Ob. 1. 2. *pp*

Cor. ingl. *pp*

rather slower and dying away to the end

Vi. I *pppp*

Vi. II *pppp*

Vla. *pppp*

Vlc. div. *pppp*

Cb. *pppp*

405 410

M
1045
D355B71
1910

Delius, Frederick
[Brigg fair]
Brigg Fair

UNIVERSITY OF TORONTO

EDWARD JOHNSON
MUSIC LIBRARY

